



Wagner, Richard  
[Tristan und Isolde.  
Einleitung; arr.]  
Prelude to Tristan und  
Isolde



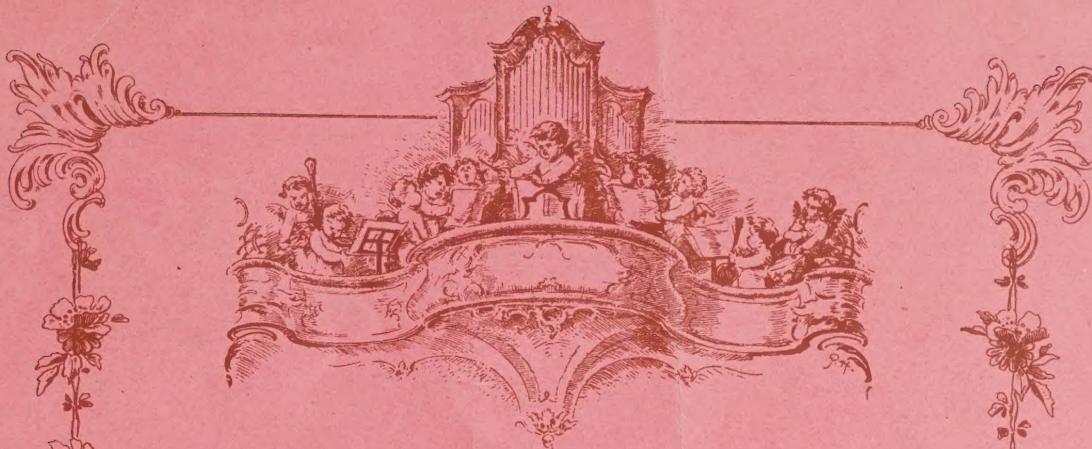


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*Compositions and Arrangements*  
*for the*  
*Organ*  
*by*  
*R. Goss-Custard.*

27796. *R. Wagner, Walther's Prize song (Preislied)*  
27797. *P. Tchaikowski, March from la Casse-Noisette*  
27798. *S. Stojowski, Mélodie, Op. 1, No. 1*  
27921. *R. Goss-Custard, Evening Song*  
2121. *R. Wagner, Prelude to Tristan and Isolde*

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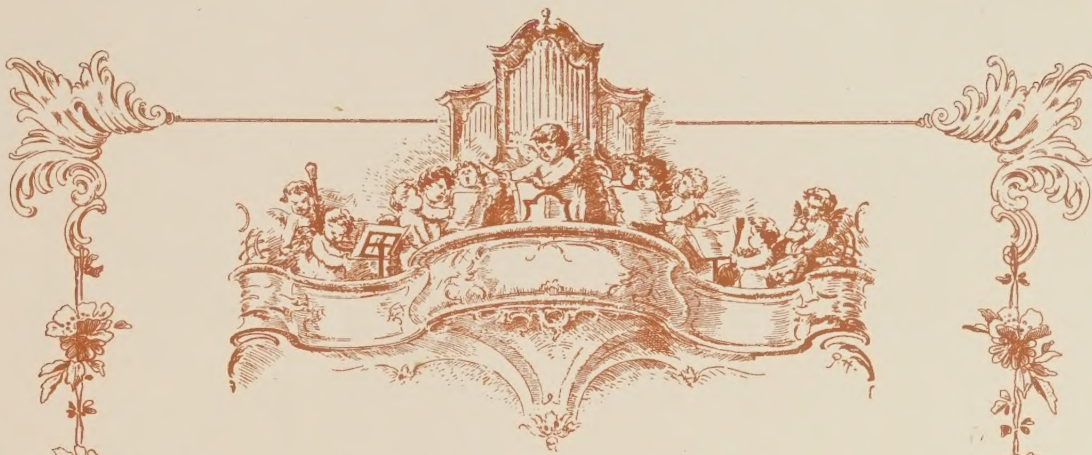
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Prelude  
to  
RICHARD WAGNER'S

Tristan and Isolde.

III. Swell. (Strings.)  
II. Great. (Soft 8ft.)  
I. Choir. (Cello 8ft.)  
Ped. 8ft. only.

ACT I.

Arranged for the Organ  
by  
REGINALD GOSS CUSTARD.

Langsam und schmachtend. (Lento e languido.)

III. *p*  
I. *pp*  
8ft. only. *cresc.*

*p*  
*dim.*  
*cresc.*

I. Fl. *p*  
III. *pp*  
I. Cl. & Fl. *cresc.*

16 ft.



III. *sf* II. *ff* *p* I. Cello III.

III. String. *f* *dim. p* *poco rall.* *cresc.*

(Change Gamba to SD)

*a tempo* *f* *dim.* *dim.* I. Cello.

*cresc. f* *p* *cresc. f* add sub oct.



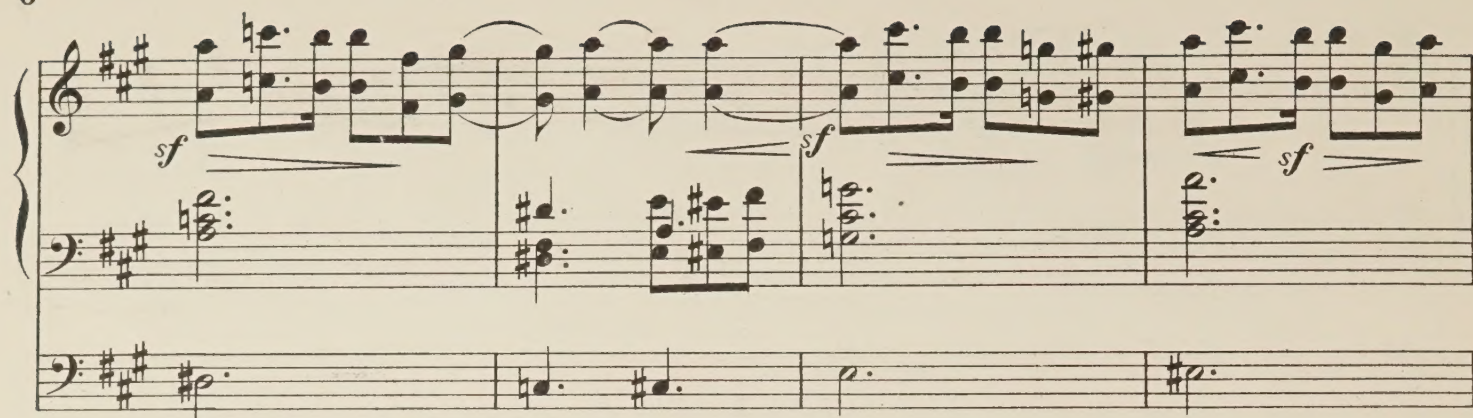
First system of musical notation, measures 1-4. The music is in G major (one sharp). The first staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic.

Second system of musical notation, measures 5-8. The music is in G major. The first staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The first staff is marked with "I. Cl. & Fl." and "I." above the staff.

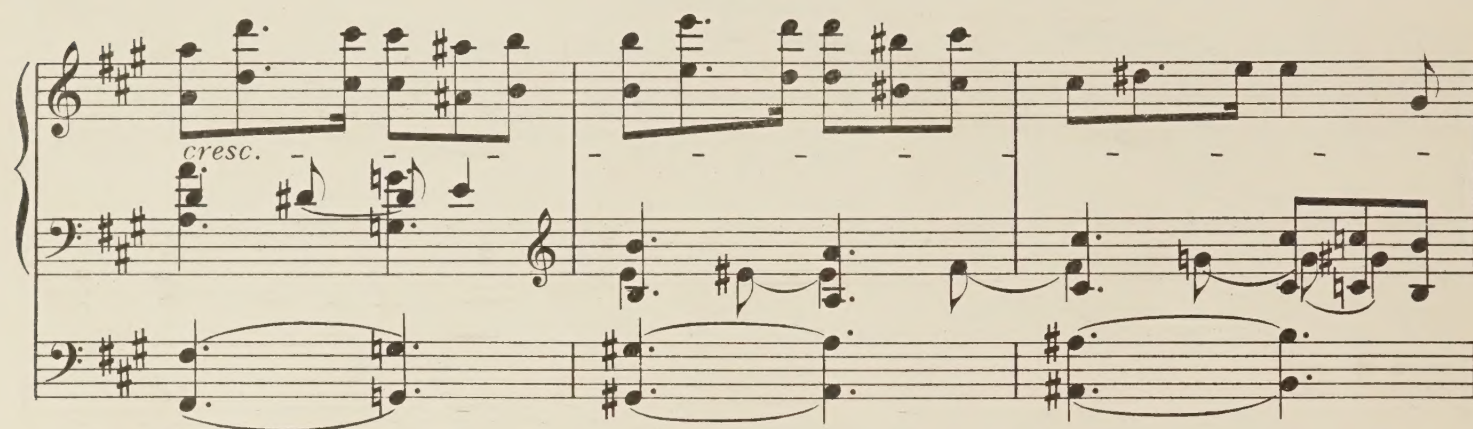
Third system of musical notation, measures 9-12. The music is in G major. The first staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The first staff is marked with "I." and "III." above the staff. The second staff is marked with "sf" and "cresc." below the staff. The third staff is marked with "II." and "III." below the staff. The fourth staff is marked with "molto cresc." below the staff.

Fourth system of musical notation, measures 13-16. The music is in G major. The first staff has a fortissimo (*ff*) dynamic and a decrescendo (*dim.*) marking. The second staff has a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The third staff has a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The fourth staff has a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The first staff is marked with "II." above the staff. The second staff is marked with "I. Full with trem." above the staff. The third staff is marked with "III." above the staff. The fourth staff is marked with "I." above the staff.





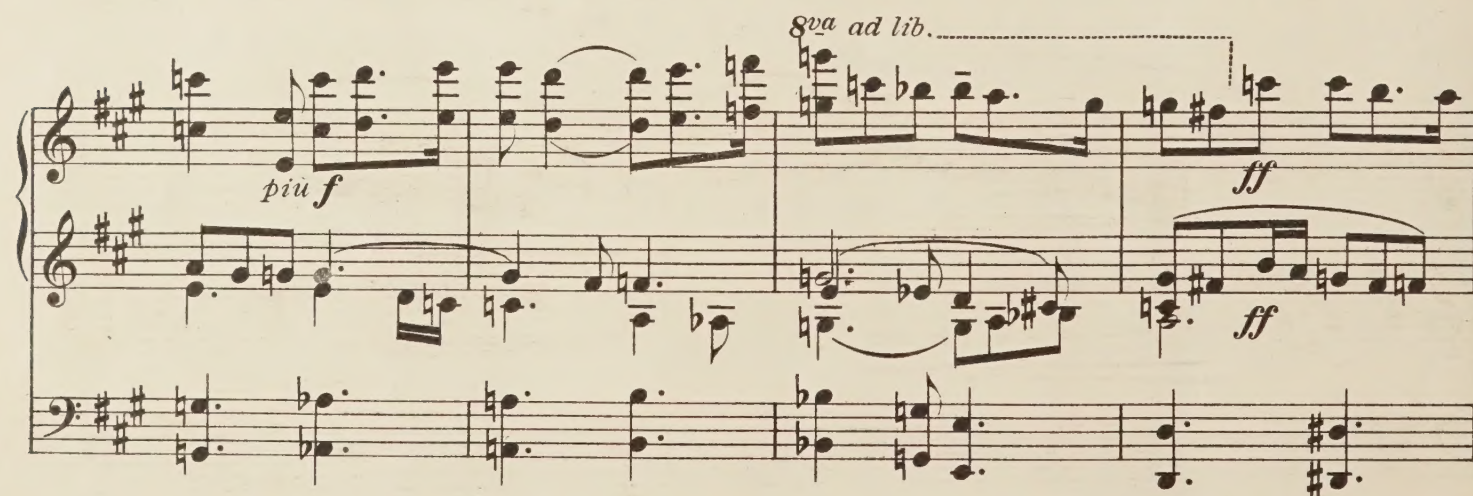
First system of musical notation. The top staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#). It contains a melody with slurs and dynamic markings *f* and *sf*. The bottom staff is a single bass clef line with a key signature of two sharps, containing a simple harmonic accompaniment.



Second system of musical notation. The top staff continues the melody with a *cresc.* marking. The bottom staff continues the harmonic accompaniment with slurs.



Third system of musical notation. The top staff continues the melody with a *f* marking. The bottom staff continues the harmonic accompaniment.



Fourth system of musical notation. The top staff includes a section marked *8va ad lib.* (8va: 8va, ad lib.: ad libitum). The system contains dynamic markings *piu f*, *ff*, and *ff*. The bottom staff continues the harmonic accompaniment.





First system of musical notation. The key signature is three sharps (F#, C#, G#). The first staff (treble clef) begins with a *meno f* dynamic marking. It features a melodic line with a five-measure phrase (marked '5') and a triplet (marked '3'). The second staff (treble clef) has a melodic line with a triplet (marked '3'). The third staff (bass clef) provides a harmonic accompaniment. The system concludes with a repeat sign.



Second system of musical notation. The first staff (treble clef) contains two phrases, each marked 'II.' and 'III.' with a triplet (marked '3'). The second staff (treble clef) contains two phrases, each marked 'III.' and 'II.' with a triplet (marked '3'). The third staff (bass clef) provides a harmonic accompaniment. The system concludes with a *molto cresc.* marking.



Third system of musical notation. The first staff (treble clef) features a melodic line with a triplet (marked '3') and a *f* dynamic marking. The second staff (treble clef) contains two phrases, each marked 'II.' and 'III.' with a triplet (marked '3'). The third staff (bass clef) provides a harmonic accompaniment. The system concludes with a *f* dynamic marking.



Fourth system of musical notation. The first staff (treble clef) features a melodic line with a triplet (marked '3') and a *f* dynamic marking. The second staff (treble clef) contains two phrases, each marked 'II.' and 'III.' with a triplet (marked '3'). The third staff (bass clef) provides a harmonic accompaniment. The system concludes with a *f* dynamic marking.



I. Full with trem. 3 3 8 3 3

*ff* *più f*

First system of musical notation for piano, measures 1-4. The right hand features a rapid ascending scale with triplets and an eighth note, marked *ff* and *più f*. The left hand has a few chords and a single note.

3 3 3 8 3 3

*ff*

Second system of musical notation for piano, measures 5-8. The right hand continues the scale-like pattern with triplets. The left hand has chords and a few notes. A *ff* marking appears in measure 7.

*sempre f*

Third system of musical notation for piano, measures 9-12. The right hand has a more complex, rapid passage. The left hand has a steady accompaniment. A *sempre f* marking is present.

3 3 3 8 3 3

Fourth system of musical notation for piano, measures 13-16. The right hand features a final rapid passage with triplets and an eighth note. The left hand continues the accompaniment.



8

*ff*

*dim.*

3

3

3

3

8

8

*p*

*p*

*I. Cello. dim.*

8ft. only.

*p*

*I. Ob. Cl.*

*p*

*III.*

*p*

*molto rall.*

*I. Ob.*

Add 16 ft.

**Largo.**

*più p*

3

3



First system of the musical score. The piano part consists of three staves (treble, bass, and a lower bass staff). The I. Cl. (First Clarinet) part is on a single staff. The key signature is two sharps (F# and C#). The time signature is 5/4. The piano part begins with a *dim.* (diminuendo) marking. The I. Cl. part enters with a triplet of eighth notes. The system concludes with a double bar line.

Second system of the musical score. The piano part continues with three staves. The III. String (Third String) part is introduced on a single staff. The key signature remains two sharps. The time signature is 5/4. The piano part features a triplet of eighth notes. The III. String part enters with a triplet of eighth notes. The system concludes with a double bar line.

Third system of the musical score. The piano part continues with three staves. The Ob. & Cl. (Oboe and Clarinet) part is introduced on a single staff. The III. (Third) part is also introduced on a single staff. The key signature remains two sharps. The time signature is 2/4. The piano part features a *pp* (pianissimo) marking. The Ob. & Cl. part enters with a triplet of eighth notes. The III. part enters with a triplet of eighth notes. The system concludes with a double bar line.

Fourth system of the musical score. The piano part continues with three staves. The I. Dulciana (First Dulciana) part is introduced on a single staff. The key signature remains two sharps. The time signature is 2/4. The piano part features a *più f* (più forte) marking, followed by a *morendo* (diminuendo) marking, and then a *pp* (pianissimo) marking. The I. Dulciana part enters with a triplet of eighth notes. The system concludes with a double bar line. The text "8ft. only." is written below the piano part.







# RICHARD WAGNER

EASY TRANSCRIPTIONS

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PIANOFORTE

BY

## GEORGES BELL.

### Rienzi.

Gebet . . . . .  
Chor der Friedensboten . . . . .

### Der Fliegende Holländer.

Spinnerlied . . . . .  
Matrosenchor . . . . .

### Tannhäuser.

Pilgerchor . . . . .  
Marsch . . . . .  
An den Abendstern . . . . .

### Lohengrin.

Brautlied . . . . .  
Feierlicher Marsch . . . . .

### Die Meistersinger von Nürnberg.

Am stillen Herd . . . . .  
David und die Lehrbuben . . . . .  
Hans Sachs und Eva (II. Akt) . . . . .  
Sachs' Schusterlied u. Ständchen v. Beckmesser  
Monolog von Sachs und Auftritt von Walther  
Sachs und Walther . . . . .  
Sachs und Eva (III. Akt) . . . . .  
Quintett . . . . .  
Tanz der Lehrbuben . . . . .  
Aufzug der Zünfte . . . . .  
Walther's Preislied . . . . .

Zu 2  
Händen

Zu 4  
Händen

### Rheingold.

Die Rheintöchter . . . . .  
Loge-Mime . . . . .  
Einzug der Götter in Walhall . . . . .

### Die Walküre.

Siegmond's Liebeslied . . . . .  
Brünnhilde's Todverkündigung . . . . .  
Wotan's Abschied von Brünnhilde . . . . .  
Wotan's Abschied und Feuerzauber . . . . .

### Siegfried.

Mime: Als zullendes Kind . . . . .  
Siegfried: Es sangen die Vöglein . . . . .  
Siegfried und der Waldvogel . . . . .

### Götterdämmerung.

Siegfried und Brünnhilde . . . . .  
Gesang der Rheintöchter . . . . .

### Parsifal.

Grals-Szene . . . . .  
Die Blumenmädchen . . . . .  
Charfreitagszauber . . . . .

### Aus den 5 Gedichten.

Der Engel . . . . .  
Stehe still . . . . .  
Träume . . . . .

Zu 2  
Händen

Zu 4  
Händen



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# NEW ORGAN ARRANGEMENTS

BY  
**W. J. WESTBROOK**

No.

1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
3. *Kalkbrenner, F.* Andante.
4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
6. *Raff, J.* Festival-March, Op. 139.
7. *Ascher, J.* The Queen's March, Op. 62.
8. *Gounod, Ch.* Elegy.
9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
12. *Wagner, R.* Walter's Price Song, from "The Mastersingers".
13. *Wagner, R.* Quintet from "The Mastersingers".
14. *Goltermann, G.* Heroic March, Op. 73.
15. *Schubert, Fr.* Ave Maria.-Hymn to the Virgin.
16. *Leybach, J.* Meditation and Prayer.
17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer, Andante religioso.
19. *Leybach, J.* Andante con espressione.
20. *Donizetti, G.* Offertoire. Ave Maria.
21. *Beethoven, L.* Larghetto. Violin-Concerto.
22. *Mendelssohn, F.* Andante. Violin Concerto.
23. *Stradella, A.* Air d'Eglise. Pietà Signore.
24. *Viotti, J. B.* Adagio from 22<sup>nd</sup> Violin Concerto.
25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.
26. *Ascher, J.* Fanfare. Op. 40.
27. *Giordani, T.* Caro mio ben.
28. *Rossini, G.* La Charité.
29. *David, Fé.* Hymne à la Nuit. (Le Désert)
30. *Svendsen, J. S.* Romance, Op. 26
31. *Rubinstein, A.* Allegro moderato. Op. 10.

No.

32. *Mozart, W. A.* Un aura amorosa (Cosi fan tutte).
33. *Lachner, F.* Festival-March from "Catharina Cornaro".
34. *Rossini, G.* Quoniam.
35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
38. *Goltermann, G.* Nocturne, Op. 48.
39. *Cherubini, L.* Lauda Sion.
40. *Cherubini, L.* O Deus, ego amo te.
41. *Ernst, H. W.* Elegie. Op. 10.
42. *Wagner, R.* Overture to: "The Mastersingers".
43. *Spontini, G.* Romance from "Milton."
44. *Goltermann, G.* Religioso, Op. 53, No. 2.
45. *Mozart, W. A.* Aria: Zeffiretti (Idomeneo).
46. *Righini, L.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagsmusik (Parsifal).
48. *Goldmark, C.* Bridal Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
54. *Widor, Ch. M.* Serenade.
55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
57. *Mozart, W. A.* Andante cantab. (Concerto Op. 121).
58. *Ravina, H.* Concert-March, Op. 14.
59. *Mendelssohn, F.* Lied ohne Worte, Op. 119.
60. *Herz, H.* Grand national March, Op. 166.
61. *Bazzini, A.* Preghiera (Military Concerto, Op. 42).
62. *Merkel, G.* Romanze, Op. 66.
63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

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by

**WILLIAM FAULKES**

(Organist of S. Margaret's Church, Anfield, Liverpool.)

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| 1. Fantasia in E flat . . . . .            | 2 0  | 19. Élévation in B minor . . . . .           | 1 0  | 37. Rhapsodie in G minor . . . . .         | 2    |
| 2. Menuetto in G minor . . . . .           | 1 6  | 20. Pastorale in E . . . . .                 | 1 6  | 38. Prelude and Fugue in D minor . . . . . | 2    |
| 3. Andante Pastorale in A . . . . .        | 1 6  | 21. Toccata in D minor . . . . .             | 2 0  | 39. Overture in F . . . . .                | 2    |
| 4. Wedding Chorus . . . . .                | 1 6  | 22. Cantilène in A . . . . .                 | 1 6  | 40. Berceuse in G . . . . .                | 1    |
| 5. Rêverie . . . . .                       | 1 6  | 23. Offertoire in E minor . . . . .          | 1 6  | 41. Barcarolle in G . . . . .              | 1    |
| 6. Offertoire in B minor . . . . .         | 1 6  | 24. Communion in G . . . . .                 | 1 0  | 42. Nuptial Postlude in F . . . . .        |      |
| 7. Allegretto cantabile . . . . .          | 1 6  | 25. Andante affettuoso in B flat . . . . .   | 1 6  | 43. Gavotte and Musette . . . . .          |      |
| 8. Marche Pontificale . . . . .            | 2 0  | 26. Élégie in F minor . . . . .              | 1 6  | 44. Meditation in D . . . . .              |      |
| 9. Legend and Finale . . . . .             | 2 0  | 27. Scherzo in A . . . . .                   | 2 0  | 45. Pedal Etude . . . . .                  |      |
| 10. Offertoire in G . . . . .              | 1 6  | 28. Méditation in E flat . . . . .           | 1 0  | 46. Intermezzo in C . . . . .              |      |
| 11. Postlude in G . . . . .                | 1 6  | 29. Grand Chœur in D . . . . .               | 1 6  | 47. Sombre March in C minor . . . . .      |      |
| 12. Mélodie in A flat . . . . .            | 1 6  | 30. March in C . . . . .                     | 2 0  |  |      |
| 13. Concert Fugue in E flat . . . . .      | 2 0  | 31. Cantilène Pastorale in A minor . . . . . | 1 6  |  |      |
| 14. Communion in F . . . . .               | 1 6  | 32. Caprice in B flat . . . . .              | 1 6  |  |      |
| 15. Processional March in F . . . . .      | 2 0  | 33. Marriage Benediction in D flat . . . . . | 1 0  |  |      |
| 16. Sonata in D minor . . . . .            | 3 0  | 34. Romance in D . . . . .                   | 1 0  |  |      |
| 17. Offertoire in F . . . . .              | 1 6  | 35. Offertoire in C minor . . . . .          | 2 0  |  |      |
| 18. Marche Religieuse in B minor . . . . . | 1 6  | 36. Theme (varied) in G major . . . . .      | 2 0  |  |      |

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Music



